

*"The whole world without Art would be one great wilderness."*

---

# M A N T E G N A

AND

# F R A N C I A

BY JULIA CARTWRIGHT

AUTHOR OF "VARALLO AND HER PAINTER," ETC.



NEW YORK

SCRIBNER AND WELFORD

LONDON: SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON

1881



*"The whole world without Art would be one great wilderness."*

---

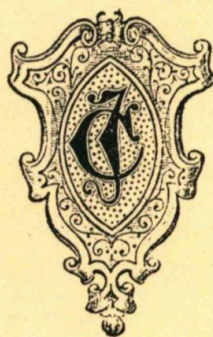
# M A N T E G N A

AND

# F R A N C I A

BY JULIA CARTWRIGHT

AUTHOR OF "VARALLO AND HER PAINTER," ETC.



NEW YORK

SCRIBNER AND WELFORD

LONDON: SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON

1881

---

# **The Project Gutenberg eBook of Mantegna and Francia**

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

Title: Mantegna and Francia

Author: Julia Cartwright

Release date: July 11, 2025 [eBook #76481]

Language: English

Original publication: New York: Scribner and Welford, 1881

Credits: Ginirover and the Online Distributed Proofreading Team at <https://www.pgdp.net>

\*\*\* START OF THE PROJECT GUTENBERG EBOOK MANTEGNA AND  
FRANCIA \*\*\*

*ILLUSTRATED BIOGRAPHIES OF  
THE GREAT ARTISTS.*

---

ANDREA MANTEGNA.

---

FRANCESCO RAIBOLINI,  
CALLED  
FRANCIA.

---

# ILLUSTRATED BIOGRAPHIES OF THE GREAT ARTISTS.

*The following volumes, each illustrated with from 14 to 20 Engravings, are  
now ready, price 3s. 6d.:—*

*ITALIAN, &c.*

GIOTTO. By HARRY QUILTER, M.A., Trinity College, Cambridge.

FRA ANGELICO. By CATHERINE MARY PHILLIMORE.

FRA BARTOLOMMEO. By LEADER SCOTT.

MANTEGNA AND FRANCA. By JULIA CARTWRIGHT.

LEONARDO DA VINCI. By Dr. J. PAUL RICHTER.

MICHELANGELO. By CHARLES CLEMENT.

RAPHAEL. From J. D. PASSAVANT. By N. D'ANVERS.

TITIAN. By RICHARD FORD HEATH, M.A., Oxford.

TINTORETTO. By W. ROSCOE OSLER. From researches at Venice.

VELAZQUEZ. By EDWIN STOWE, B.A., Oxford.

VERNET AND DELAROCHE. By J. RUNTZ REES.

*TEUTONIC.*

ALBRECHT DÜRER. By RICHARD FORD HEATH, M.A., Oxford.

HOLBEIN. From Dr. A. WOLTMANN. By JOSEPH CUNDALL.

THE LITTLE MASTERS OF GERMANY. \* By W. B. SCOTT.

REMBRANDT. From CHARLES VOSMAER. By J. W. MOLLETT, B.A.

RUBENS. By C. W. KETT, M.A., Oxford.

VAN DYCK AND HALS. By PERCY R. HEAD, Lincoln College, Oxford.

FIGURE PAINTERS OF HOLLAND. By LORD RONALD GOWER, F.S.A.

*ENGLISH.*

HOGARTH. By AUSTIN DOBSON.

REYNOLDS. By F. S. PULLING, M.A., Oxford.

GAINSBOROUGH. By G. M. BROCK-ARNOLD, M.A., Oxford.

TURNER. By W. COSMO MONKHOUSE.

WILKIE. By J. W. MOLLETT, B.A., Brasenose College, Oxford.

LANDSEER. By FREDERIC G. STEPHENS.

*The following volumes are in preparation:—*



CORREGGIO. By M. COMPTON HEATON.

CORNELIUS AND OVERBECK. By J. BEAVINGTON ATKINSON.

\* An *Edition de luxe*, containing 14 extra plates from rare engravings in the British Museum, and bound in Roxburgh style, may be had, price 10s. 6d.



ANDREA MANTEGNA.

*From the bronze bust, attributed to Sperandio, in Sant' Andrea,  
Mantua.*

---

*“The whole world without Art would be one great wilderness.”*

# MANTEGNA AND FRANCIA

BY JULIA CARTWRIGHT  
AUTHOR OF “VARALLO AND HER PAINTER,” ETC.



NEW YORK  
SCRIBNER AND WELFORD  
LONDON: SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON  
1881

*(All rights reserved.)*

## PREFACE.

Although no separate biography of Mantegna has been published in England, his life and works have been the subject of much study in other countries during recent years. The thanks of the writer are especially due to Dr. Woltmann, the author of the biography of the painter in Dr. Robert Dohme's "Kunst und Künstler," to M. Armand Baschet, Canonico Willelmo Braghirolli, and Dr. Karl Brun. It is to be hoped that before long the last-named of these scholars will give the result of his researches to the public in a complete work on this remarkable man, who was both one of the greatest artists and one of the most striking personalities of the Renaissance.

With regard to Francia, materials for the history of his life are far less plentiful, and are to be found almost exclusively in the works of Bolognese writers, of whom Malvasia and Calvi are the fullest and most trustworthy. In offering this little work as a guide for the use of those who have not the opportunity of studying the master's works for themselves the author has only to add that the pictures mentioned have been carefully examined, and their descriptions written on the spot.

J. M. C.



# CONTENTS.

PAGE

## MANTEGNA.

### CHAPTER I.

|   |   |
|---|---|
| EARLY YEARS AND WORK AT PADUA. A.D. 1431-1457 | 1 |
|---|---|

### CHAPTER II.

|   |    |
|---|----|
| WORK AT VERONA AND MANTUA. A.D. 1457-1470 | 12 |
|---|----|

### CHAPTER III.

|  |    |
|--|----|
| THE CAMERA DEGLI SPOSI. A.D. 1470-1474 | 21 |
|--|----|

#### CHAPTER IV.

|   |    |
|---|----|
| WORK AT MANTUA AND ROME. ENGRAVINGS, A.D. 1474-1490 | 29 |
|---|----|

#### CHAPTER V.

|  |    |
|--|----|
| THE TRIUMPHS OF JULIUS CÆSAR. DRAWINGS, A.D. 1490-1500 | 38 |
|--|----|

#### CHAPTER VI.

|   |    |
|---|----|
| LAST WORKS AND DEATH—HIS INFLUENCE ON ART. A.D. 1500-1506 | 50 |
|---|----|

### FRANCIA.

#### CHAPTER I.

|                                      |    |
|--------------------------------------|----|
| EARLY ART IN BOLOGNA. A.D. 1300-1450 | 65 |
|--------------------------------------|----|



## CHAPTER II.

|                                      |    |
|--------------------------------------|----|
| EARLY LIFE AND WORKS. A.D. 1450-1500 | 75 |
|--------------------------------------|----|

## CHAPTER III.

|   |    |
|---|----|
| THE FRIENDSHIP AND INFLUENCE OF RAPHAEL. A.D. 1500-1506 | 86 |
|---|----|

## CHAPTER IV.

|  |    |
|--|----|
| THE FRESCOES OF ST. CECILIA'S CHAPEL. A.D. 1506-1509 | 94 |
|--|----|

## CHAPTER V.

|                                      |     |
|--------------------------------------|-----|
| LAST WORKS AND DEATH. A.D. 1509-1517 | 102 |
|--------------------------------------|-----|

|                                 |     |
|---------------------------------|-----|
| THE PRINCIPAL WORKS OF MANTEGNA | 109 |
|---------------------------------|-----|

|                               |     |
|-------------------------------|-----|
| THE PRINCIPAL WORKS OF FRANCA | 114 |
|-------------------------------|-----|

|            |     |
|------------|-----|
| CHRONOLOGY | 119 |
|------------|-----|

|              |     |
|--------------|-----|
| BIBLIOGRAPHY | 121 |
|--------------|-----|

|       |     |
|-------|-----|
| INDEX | 122 |
|-------|-----|



## LIST OF ILLUSTRATIONS.

PAGE

### MANTEGNA.

|  |                     |
|--|---------------------|
| BUST PORTRAIT OF MANTEGNA  | <i>Frontispiece</i> |
| MEETING OF LODOVICO GONZAGA AND HIS SON, THE CARDINAL<br>FRANCESCO | 26                  |
| THE ENTOMBMENT ( <i>engraving</i> )                                | 35                  |
| JUDITH WITH THE HEAD OF HOLOFERNES ( <i>drawing</i> )              | 37                  |
| PART OF THE TRIUMPHS OF JULIUS CÆSAR                               | 42                  |

THE MADONNA DELLA VITTORIA 46

VIRGIN AND CHILD WITH ST. JOHN AND THE MAGDALEN 48

THE CRUCIFIXION 58

## FRANCIA.

PORTRAIT OF FRANCIA *Frontispiece*

THE VIRGIN ENTHRONED WITH SAINTS 80

MADONNA AND CHILD WITH THE BIRD 85

DEPOSITION FROM THE CROSS 89

A PIETÀ 91

THE MADONNA OF THE ROSE-GARDEN 101



**ANDREA MANTEGNA.**

## **CHAPTER I.**

### **EARLY YEARS AND WORK AT PADUA, A.D. 1431-1457.**

Among the different schools of painting which flourished on the mainland of North Italy during the fifteenth century, that of Padua was the only one which attained more than a merely local importance. Independent of Byzantine traditions and strikingly peculiar in its characteristics, it rivalled for a time and even surpassed the Venetian school in the vigour and individuality of its art.

A Paduan by birth, Andrea Mantegna became the greatest master of his day, and left the stamp of his powerful genius not only on the schools of neighbouring cities, but on the whole artistic world. By his own achievements, and still more by the greatness of his aims, he stands foremost among the men of his generation who carried on the work of the Renaissance and prepared the way for the splendid age that was to follow.

This development was the more remarkable, because until the fifteenth century we do not hear of a single Paduan artist of note. Giotto had left the frescoes of the Arena Chapel within the walls of the "learned city," and Umbrian influences had later reached her students through Gentile da Fabriano, but these seeds were slow in bearing fruit. The men who painted in the famous basilica of Sant' Antonio were mostly foreigners. Jacopo d'Avanzo and Altichieri of Verona, Giusto of Florence, belonged to other Italian cities, and although a Paduan guild existed and increased steadily in numbers the results were poor, and the few works which its members produced were feeble imitations of Giottesque or Umbrian originals.

The first to raise Paduan art out of obscurity was Francesco Squarcione, who, although "not the best of artists himself," undoubtedly gave a new